



THE PROFESSIONALIZATION OF GENDER  
FROM CHARLOTTE SMITH TO THE BRONTËS

# Gothic Feminism

DIANE LONG HOEVELER

# Gothic Feminism

**Jenni Dyman**



## **Gothic Feminism:**

*Gothic Feminism* Diane Long Hoeveler, 1998-09-15 As British women writers in the late eighteenth and early nineteenth centuries sought to define how they experienced their era's social and economic upheaval they helped popularize a new style of bourgeois female sensibility Building on her earlier work in *Romantic Androgyny* Diane Long Hoeveler now examines the Gothic novels of Charlotte Smith Ann Radcliffe Jane Austen Charlotte Dacre Byrne Mary Shelley and the Brontës to show how these writers helped define femininity for women of the British middle class Hoeveler argues that a female created literary ideology now known as victim feminism arose as the Gothic novel helped create a new social role of professional victim for women adjusting to the new bourgeois order These novels were thinly disguised efforts at propagandizing a new form of conduct for women teaching that professional femininity a cultivated pose of wise passiveness and controlled emotions best prepared them for social survival She examines how representations of both men and women in these novels moved from the purely psychosexual into social and political representations and how these writers constructed a series of ideologies that would allow their female characters and readers fictitious mastery over an oppressive social and political system Gothic Feminism takes a neo feminist approach to these women's writings treating them not as sacred texts but as thesis driven works that attempted to instruct women in a series of strategic poses It offers both a new understanding of the genre and a wholly new interpretation of feminism as a literary ideology

Postfeminist Gothic B. Brabon, S. Genz, 2007-01-31 This book explores new critical ground by addressing the intersection of two contentious concepts postfeminism and Gothic This collection of original and exciting essays examines a number of Gothic texts from Anne Radcliffe's romances to modern horror films in conjunction with diverse postfeminist theories from backlash to postmodern feminism

**Gothic Feminism: The Professionalization of Gender from Charlotte Smith to the Brontës**, Encyclopedia of Feminist Literature Mary Ellen Snodgrass, 2014-05-14 An accessible one volume encyclopedia this addition to the Literary Movements series is a comprehensive reference guide to the history and development of feminist literature from early fairy tales to works by great women writers of today Hundred

Iconoclastic Departures Mary Wollstonecraft Shelley, 1997 *Iconoclastic Departures* contributes to the ongoing reevaluation of Mary Shelley as a professional author in her own right with a lifelong commitment to the development of her craft Many of its essays acknowledge the importance of her family to her work the steady theme of much earlier scholarship but for them the family has become an imperative socio psychological context within which to better understand her innovations in the many literary forms she worked with during her career journals letters travelogues biographies poems dramas tales and novels The book's essays also convey the conviction that even if Mary Shelley after Percy Shelley's death gradually retired from public life as his relatives wished she retained a resiliently resistant attitude toward many of the established orders of her day easily recovered by a careful look beyond her feelings to the productions of her literary imagination The Mary Shelley who inhabits this three part collection of portraits is a radical even if a quiet

radical Part 1 focuses on various moments in her construction of her authorial identity parts 2 and 3 anatomize the nature of her resistance and her innovation She is presented as a writer who reappropriates authority for herself who redesigns genres who redefines gender who rewrites history and biography who revises her readers aesthetic expectations and who protests cultural imperialism at home and abroad It seems significant to the contributors to this volume that this new radical Mary Shelley was not invented by a pointed call for papers but emerged spontaneously from an open invitation to scholars working in various corners of the English speaking world

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**Comparative Romanticisms** Larry H. Peer, Diane Long Hoeveler, 1998 Essays on key aspects of Romanticism viewed in a wider European context Despite a century of sustained critical activity and an interest level in the last ten years never before reached as reflected in the sheer number of scholarly works produced the study of Romanticism remains focused for the most part through individual national and linguistic views and is now largely embedded in the complications of contemporary theory as applied through those limiting views Partly responsible is the fact that Romanticism itself forms a set of rhetorical cultural and ideological lenses refracting a multiplicity and even chaos that at times seems to defy comparative analysis In an attempt to refocus on Romanticism without trying to invent a new synthesis for the movement the editors have selected thirteen essays from a variety of older and newer scholarly voices that represent a rethinking of key Romantic texts and interrelations through the lens of three fundamental theoretical issues power gender and subjectivity They call for a newly comparative sense of Romanticism that avoids the kind of critical explication of these issues limited to single national linguistic or cultural traditions or seen through too narrowly applied contemporary theoretical isms

*Scare Tactics* Jeffrey Andrew Weinstock, 2009-08-25 *Scare Tactics* identifies an important but overlooked tradition of supernatural writing by American women Jeffrey Weinstock analyzes this tradition as an essentially feminist attempt to imagine alternatives to a world of limited possibilities In the process he recovers the lives and works of authors who were important during their lifetimes and in the development of the American literary tradition but who are not recognized today for their contributions Between the end of the Civil War and roughly 1930 hundreds of uncanny tales were published by women in the periodical press and in books These include stories by familiar figures such as Edith Wharton Harriet Beecher Stowe and Charlotte Perkins Gilman as well as by authors almost wholly unknown to twenty first century readers such as Josephine Dodge Bacon Alice Brown Emma Frances Dawson and Harriet Prescott Spofford Focusing on this tradition of female writing offers a corrective to the prevailing belief within American literary scholarship that the uncanny tale exemplified by the literary productions of Irving Poe and Hawthorne was displaced after the Civil War by literary realism Beyond the simple existence of an unacknowledged tradition of uncanny literature by women *Scare Tactics* makes a strong case that this body of literature should be read as a specifically feminist literary tradition Especially intriguing Weinstock demonstrates is that women authors repeatedly used Gothic conventions to express discontentment with circumscribed roles

for women creating types of political intervention connected to the broader sphere of women's rights activism. Paying attention to these overlooked authors helps us better understand not only the literary marketplace of their time but also more familiar American Gothicists from Edgar Allan Poe to Shirley Jackson to Stephen King.

**TransGothic in Literature and Culture** Jolene Zigarovich, 2017-09-08 This book contributes to an emerging field of study and provides new perspectives on the ways in which Gothic literature, visual media, and other cultural forms explicitly engage gender, sexuality, form, and genre. The collection is a forum in which the ideas of several well-respected critics converge, producing a breadth of knowledge and a diversity of subject areas and methodologies. It is concerned with several questions, including: How can we discuss Gothic as a genre that crosses over boundaries constructed by a culture to define and contain gender and sexuality? How do transgender bodies specifically mark or disrupt this boundary crossing? In what ways does the Gothic open up a plural narrative space for transgenre explorations, encounters, and experimentation? With this, the volume's chapters explore expected categories such as transgenders, transbodies, and transembodiments, but also broader concepts that move through and beyond the limits of gender identity and sexuality, such as transhistories, transpolitics, transmodalities, and transgenres. Illuminating such areas as the appropriation of the trans body in Gothic literature and film, the function of trans rhetorics in memoir, textual markers of transgenderism, and the Gothic's transgeneric qualities, the chapters offer innovative but not limited ways to interpret the Gothic. In addition, the book intersects with, but also troubles, non-trans feminist and queer readings of the Gothic. Together, these diverse approaches engage the Gothic as a definitively trans subject and offer new and exciting connections and insights into Gothic Media, Film, Narrative, and Gender and Sexuality Studies.

*Women Who Kill* David Roche, Cristelle Maury, 2020-02-20 *Women Who Kill* explores several lines of inquiry: the female murderer as a figure that destabilizes order, the tension between criminal and victim, the relationship between crime and expression, or the lack thereof, and the paradox whereby a crime can be both an act of destruction and a creative assertion of agency. In doing so, the contributors assess the influence of feminist, queer, and gender studies on mainstream television and cinema, notably in the genres film noir, horror, melodrama, that have received the most critical attention from this perspective. They also analyze the politics of representation by considering these works of fiction in their contexts and addressing some of the ambiguities raised by postfeminism. The book is structured in three parts: Neo-femmes, Fatales, Action Babes, and Monstrous Women. Films and series examined include *White Men Are Cracking Up* (1994), *Hit Gone Girl* (2014), *Terminator* (1984), *The Walking Dead* (2010), *Mad Max: Fury Road* (2015), *Contagion* (2011), and *Ex Machina* (2015), among others.

[Role-Breaking and Role-Remaking in Angela Carter's the Bloody Chamber](#) Sabrina Zabel, 2009 Seminar paper from the year 2008 in the subject English Language and Literature Studies, Literature grade 1, Otto von Guericke University Magdeburg, Institut für fremdsprachliche Philologie, course Gothic Fiction, language English, abstract: The attainment of female subjectivity in spite of female sexual maturation, the oppression of female sexuality, the passive role of females bound in the confines of marriage and as accumulated property.

are some of the issues that Carter addresses in *The Bloody Chamber* within the framework of the fairytale genre. Angela Carter adopts Perrault's fairy tale *Bluebeard* in her story *The Bloody Chamber* and transfers it into a feminist rewriting. She breaks through the prescribed role understanding of women and men in society. Society defines women as being passive men as being active in every domain of the everyday life. Angela Carter draws a picture against this stigmatization. She does not define women as being merely subversive victims of male authority and simply fulfilling their role. She wants to show that women have the ability to gain independence and a free will by giving male qualities to her female characters or letting them not behave like society expects them to behave. In society men are said to be powerful and oppressing their wives. They show true qualities of masculinity and exploit their wife's innocence and naivety. Carter on the one hand portrays men as embodying this prescribed role but also adds female qualities to their actions and behaviours or being overpowered by their female counterparts. This paper shall show in how far Angela Carter adapts constructed role models, changes them or invents new ones. Therefore the paper is divided into two sections. The first gives a brief overview about the time period as this text is written against the background of the gothic era. The second part concentrates on *The Bloody Chamber* which is first of all based on Perrault's *Bluebeard* story to realize the *Feminist Collections*, 2014 **Gothic Readings** Rictor Norton, 2000. The volume provides representative samples of the major genres: historical Gothic, the Radcliffe school of terror, the Lewis school of horror, tragic melodrama, comic parody, supernatural poetry and ballads, book reviews and literary criticism, and anti-Gothic polemic. Also covered are the major Gothic issues such as the aesthetics of the sublime, religion, and the supernatural, and the influence of ancient Romance, hobgoblin machinery including vampires, spectres, orphans, the Inquisition, banditti, nuns, storms, and ruined castles, and social and political themes. A general introduction reviews the major approaches to Gothic literature and short introductions place individual selections in context. All the texts are based on first editions. The collection is suitable as a textbook for courses on the Gothic novel or on Romantic literature and will appeal to all Gothic enthusiasts.

Book jacket **Feminism/postmodernism** M. Prabhakar, 1999 **Feminist Studies**, 1999 **Feminism and Science Fiction** Sarah Lefanu, 1989. Su objetivo es profundizar en la cuestión de si la ciencia ficción a pesar de su orientación predominantemente masculina podría ofrecer a la mujer escritora una libertad por encima de las posibilidades del resto de la literatura tanto en términos de estilo como de contenido. En un sentido más amplio se trataría de averiguar si puede ofrecer un medio de fusión entre contenidos políticos, feminismo e imaginación. Desde el punto de vista del feminismo supone también un análisis del resto de la literatura de ciencia ficción deteniéndose especialmente en la imagen de la mujer que esta ha ofrecido. *The Function of Gender in Female and Male Gothic* Angela Leonardi, 2017-01-17. Essay from the year 2016 in the subject English Language and Literature Studies. Literature grade 1-3. Friedrich Alexander University Erlangen Nuremberg. English American Studies course. Gothic Fiction. language English. abstract. The genre of Gothic became one of the most popular of the late 18th and early 19th century and the novel usually regarded as the first Gothic novel is Horace

Walpole's *The Castle of Otranto* first published in 1764. The first great practitioner of the Gothic novel as well as the most popular novelist of the eighteenth century in England was Ann Radcliffe. She added suspense, painted evocative landscapes and moods or atmosphere, portrayed increasingly complex, fascinatingly horrifying evil villains, and focused on the heroine and her struggle with the male tyrant. Her work *The Italian* (1797) has the ability to thrill and enthrall readers. Inspired by Radcliffe, a more sensational type of Gothic romance exploiting horror and violence flourished in Germany and was introduced to England by Matthew Gregory Lewis with *The Monk* (1796). The novel follows the lust-driven monk Ambrosio from one abominable act to another: rape, incest, matricide, burial alive, to his death and well-deserved damnation. The different schools which are Female Gothic represented by Radcliffe and Male Gothic represented by Lewis are distinguished by some critics as novel of terror and novel of horror. Sometimes this same distinction is tied to gender with female equated with terror Gothic and with male being equated with horror Gothic because both female and male writers can produce female and male Gothic. In this paper, I will explain the characteristics of the Female Gothic and the Male Gothic and the difference between these genres more specifically by focusing on the function of gender and the characterization of the main characters in Ann Radcliffe's *The Italian* and Matthew Lewis' *The Monk*. This is followed by the conclusion in which the findings of this research will be laid out.

Female Acts of Violence Wendy C. Nielsen, 2001

Shakespearean Gothic Christy Desmet, Anne Williams, 2009

This book explores the paradox that the Gothic today's werewolves, vampires, and horror movies owe their origins and their legitimacy to eighteenth-century interpretations of Shakespeare. As Shakespeare was being established as the supreme British writer throughout the century, he was cited as justification for early Gothic writers' fascination with the supernatural, their abandoning of literary decorum, and their fascination with otherness and extremes of every kind.

*Lurking Feminism* Jenni Dyman, 1996

*Lurking Feminism* explores Edith Wharton's legacy as a writer of supernatural fiction through her subversive use of the ghost story to express feminist concerns. Her stories protest the domination of patriarchal structures and language. Moreover, they probe the complexities facing both men and women in defining gender roles and experiencing sexuality, in overcoming power struggles in relationships, and in resolving internal conflicts between debilitating but often safe attitudes and behaviors and the desire for growth.

*Ariel*, 2017

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## **Table of Contents Gothic Feminism**

1. Understanding the eBook Gothic Feminism
  - The Rise of Digital Reading Gothic Feminism
  - Advantages of eBooks Over Traditional Books
2. Identifying Gothic Feminism
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Gothic Feminism
  - User-Friendly Interface
4. Exploring eBook Recommendations from Gothic Feminism

- Personalized Recommendations
  - Gothic Feminism User Reviews and Ratings
  - Gothic Feminism and Bestseller Lists
5. Accessing Gothic Feminism Free and Paid eBooks
    - Gothic Feminism Public Domain eBooks
    - Gothic Feminism eBook Subscription Services
    - Gothic Feminism Budget-Friendly Options
  6. Navigating Gothic Feminism eBook Formats
    - ePub, PDF, MOBI, and More
    - Gothic Feminism Compatibility with Devices
    - Gothic Feminism Enhanced eBook Features
  7. Enhancing Your Reading Experience
    - Adjustable Fonts and Text Sizes of Gothic Feminism
    - Highlighting and Note-Taking Gothic Feminism
    - Interactive Elements Gothic Feminism
  8. Staying Engaged with Gothic Feminism
    - Joining Online Reading Communities
    - Participating in Virtual Book Clubs
    - Following Authors and Publishers Gothic Feminism
  9. Balancing eBooks and Physical Books Gothic Feminism
    - Benefits of a Digital Library
    - Creating a Diverse Reading Collection Gothic Feminism
  10. Overcoming Reading Challenges
    - Dealing with Digital Eye Strain
    - Minimizing Distractions
    - Managing Screen Time
  11. Cultivating a Reading Routine Gothic Feminism
    - Setting Reading Goals Gothic Feminism
    - Carving Out Dedicated Reading Time
  12. Sourcing Reliable Information of Gothic Feminism

- Fact-Checking eBook Content of Gothic Feminism
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
- Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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